



Attractions for Week.

SALT LAKE THEATRE—Florence Roberts in "Sham," first half of the week and Wednesday matinee. De Wolf Hopper in "Happyland" last half of week, beginning Thursday night.

GRAND THEATRE—"Girl of the Streets." All the week, beginning tonight, Wednesday and Saturday matinees.

ORPHEUM THEATRE—Advanced vaudeville. All the week, except Monday.

LYRIC THEATRE—"The Power of Truth." All the week, Wednesday and Saturday matinees.

"Sham," a society drama in three acts by Geraldine Bonner and Elmer B. Harris, will be given as the first production in this city, with Florence Roberts in the leading role. Miss Bonner is well known in the West as the author of "Tomorrow's Tangle," "Rich Men's Children," and other novels, as well as essays and short stories. For a number of years she wrote the New York dramatic letter of the Argonaut, Mr. Harris is best known as a lecturer and dramatic critic, although an exponent of Ibsen and the advanced drama. "Sham" is a New York comedy containing a bright and breezy story and some comparisons between Eastern and Western society that are more or less amusing, without being impudent to either. It is light and frothy, and ends happily, giving Miss Roberts a broad scope of breezy comedy, and as much pathos as can be squeezed out of a girl "finished" in New York's smart set. It is a new departure for this Western actress, who has long been identified with weepy plays of the "Zaza" type, and a pleasant change from the purely theatrical emotions of the theater of yesterday. Incidentally, there is not a swear word in it, nor is the dignity once involved in lead verities to the dialogue. Katherine Van Riper, a descendant of one of the Knickerbocker families, is left penniless with a few hundred dollars a month by a spendthrift father who died impotently, and is brought up by a pair of aunts, and like all young ladies of her set, taught to regard the male sex as her food supply. Her only career as an advantageous marriage. To do this, she must maintain her position, put up a good front, and look pretty at all costs. Now, it happens that old Jeremiah Buck, a copper king from Idaho, has brought his boy and girl to New York and is launching them in society. The aunts see here an opportunity for their capricious and improvident niece, and want her to marry young Buck, to which Katherine demurely replies:

"Well, Aunt Bella, a rich man has the privilege of being ugly, but he abuses it. Everybody will think I married him for his money."

"What will make them think that?" demands Aunt Bella.

"He will!"

And to complicate matters, Katherine allows herself to fall in love with Tom Jaffray, old Buck's mining engineer, a plain spoken, straightforward fellow who upholds the predatory ethics of New York's gentle grafters, and vows he's not the kind to get a thing by pretending not to want it, and crosses swords on this very point with Katherine, not knowing that she is one of the best in the business, and loving her with characteristic sincerity.

Katherine is innocently beating her way through life and using her selling card as a meal ticket, and when the argument is over, she suddenly discovers she has a conscience, that her life is pretty much of a sham. Having lost her lover through a misunderstanding, she takes on a dark gray look, the dear aunts save the day, and a piquant love scene smooths out the misunderstanding between the lovers, and Katherine admits that the right man needn't have anything. Tom gets his girl, the girl gets a conscience. The curtain falls on a modern human document as any lover of the theater could wish for, for the East is as full of Katherine



FLORENCE ROBERTS.

as the West of Tom Jaffray. "Sham" doesn't rant nor preach. It flows on smoothly and prettily, hiding its satire, and aiming only to amuse as a fair and square love story. All admirers of Miss Roberts, and she has many of them in Salt Lake, know of her natural gift for comedy, and look for her creation of Katherine to be one of her most complete and the most pleasing of her career.

Closely linked with the successful musical comedy stage of this country is the name of De Wolf Hopper. A

search through the annals of this style of production in America will show that Mr. Hopper's record in "Wang" stands almost without parallel for continuous success. This season Mr. Hopper is starting in another musical production, there named "Happyland," and she has brought up a pair of aunts, and like all young ladies of her set, taught to regard the male sex as her food supply. Her only career as an advantageous marriage. To do this, she must maintain her position, put up a good front, and look pretty at all costs. Now, it happens that old Jeremiah Buck, a copper king from Idaho, has brought his boy and girl to New York and is launching them in society. The aunts see here an opportunity for their capricious and improvident niece, and want her to marry young Buck, to which Katherine demurely replies:

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DE WOLF HOPPER AND WILLIAM WOLF. As the Two Kings in "Happyland."

Estations, miserable because he has nothing but happiness, is made sorrowful enough by being forced to wear Paprika, the ugly spinster from Altruria, and the play ends, as it began, in a whirl of mirth, melody and laughter. "Happyland" is one of the most pretentious offerings of the season and bids fair to be a pronounced hit here as elsewhere.

"The Girl of the Streets," the attraction at the Grand theater tonight and all this week, has been before the public for several seasons and comes back this year with almost the original New York cast and with a generous supply of added features and late vaudeville novelties. The play is under the management of Holden Bros. and Edwards, who are well known in melodramatic fields, several of their plays having been seen at the Grand this year, and the simple mention of their names in connection with the production is a sufficient guarantee of its merit. "Girl of the Streets" is a strong melodrama, depicting the life of a girl thrown adrift in New York City, her struggles against the fate assigned her, the many temptations thrown in her way, and the final victory of her efforts to do right. Although the situations may seem a trifle overdrawn, to anyone familiar with the dangers and temptations that a great city afford to a young girl, it is but a simple fact presented in plain, concise terms. This play is conceded by Lillian Mortimer, the authoress, to be her best, and for the younger girls it is a sermon delivered in an interesting and entirely instructive manner. The play is not entirely serious, however, for there is a vein of comedy running throughout that lightens the darker spots and adds an interest to the production that is refreshing. Among the scenic effects are the black pool, Sing Sing prison, the counterfeiters' den, Harlem river, the suspension bridge, and New York City illuminated on a winter's night, which are among the best, no pains having been spared to make the scenic and electrical effects perfect. "Girl of the Streets" opens tonight at the Grand and runs until and including Saturday evening.

The Orpheum bill of attractions this week is the grandest from Illinois to Grand opera, and the mystery, mirth, and melody of the same will appeal to one and all. At the top of the programme comes Herrmann the Great, the acknowledged emperor in the realm of magic. His mystifying work is known and has won recognition in every civilized country. He performs many of the old puzzling tricks that have amazed and entertained amusement lovers for generations, and he also has a line of new "stuff" that the old school of legerdemain kings never dreamt of attempting. Herrmann executes his work with an ease, grace and finish that is delightful to behold. Sydney Deane & Co. present an exceptionally clever and entertaining sketch entitled, "Christmas on Blackwell's Island." This act is said to be a novel quartette musical turn, that has made a splendid reputation all over the circuit. A notable grand opera star is what the management has secured for the evening. He is a wonderfully gifted singer, with a most magnetic personality. She comes direct to the Orpheum from the Manhattan Grand Opera company of New York, whose name was a great favorite. Ralph Johnston comes heralded as the world's greatest artist. His act is of the hair-raising order, full of daring and sensational work. Something entirely new and out of the ordinary line of entertainment is what is promised for the act of the Bailey & Austin Co., who are billed simply as "American Beauties." Their act will be a pleasant surprise. Joe Carroll comes recommended as one of the most entertaining and amusing monologists and dancers on the American vaudeville stage. His "gags" are said to be entirely new and they come out in a bright, like new dollars from the mint, while his dancing is of a very superior kind. Not only is his footwork quick



DOROTHY WOODS.

With "The Girl of the Streets," all this week at the Grand theater.

and nimble, but he is exceedingly graceful. These six acts, with a new set of interesting pictures, the Klondike and music by the always popular Orpheum orchestra, make up what the management claims will be one of the season's best attractions.

"We are trying to give good, clean shows, and we believe we are doing it," says Manager Horrick of the Lyric. "If the crowded houses which have greeted each performance of 'A Daughter of Virginia' are evidence, and nothing else could be more so, this belief of Mr. Horrick is well founded and upheld by facts. The Lyric is

growing in favor with persons who want shows at popular prices. The house, inaugurated by the Lyric Main street house is meeting with hearty encouragement. "A Daughter of Virginia" plays the last time this (Sunday) evening. The next offering is "The Power of Truth," which opens tomorrow evening. "The Power of Truth" is a play with an absorbing story running through it; it tells how, after all, "right is right." Woven in with this is a comedy of a refreshing kind. The offering, in short, comes with great promise, and in view of past promises "made good," the press agent merits credence.

The management of the Grand theater has been fortunate in securing the big "Buster Brown Musical Comedy" for the entire week, commencing March 1. The show comes this year with added features in the line of vaudeville novelties, a large chorus of pretty, shapely singing and dancing girls, and a number of musical hits. Buster Brown, Mary Jane have become a household word throughout the country and it is safe to say that there is no one who has never heard of Buster Brown and his friends. The attraction will receive flattering patronage there is no doubt.

Manager Pepper of the Salt Lake Theater is out with an announcement that should meet with the approbation of all theatergoers, he having secured "The Toy Maker," a dainty, dancing, delightful comic opera, in which Frank Webb is presenting Teddy Webb and the San Francisco Opera company. Webb is undoubtedly one of the best fun makers on the comic opera stage. "The Toy Maker" will be given at the Salt Lake Theater Monday week.

Margaret Illington at the close of her engagement in "The Thief" in June will play in one or two modern pieces under the management of Daniel Frohman, who will then star her in Shakespearean plays, including "Macbeth" and "Romeo and Juliet."

A special from Boston says that Julia Marlowe is to appear in a new role in the course of her engagement at the Majestic theater in that city. The young woman in the audience will be permitted to ask questions regarding a stage career, to all of which the actress will reply.

Little Edith Talfiaferro has been called in off the road and placed in a fashionable private school in New York City. She has understudied her sister, Mabel, in the leading part of "Polly of the Circus," and in case of necessity will assume that role on a moment's notice.

Oris Skinner in his New York engagement will call the attention of the audience to the rise of the New York City act by the historic French method of sounding three loud raps of a club upon the floor of the stage just before the curtain is to ascend.

Henrietta Crossman has scored a distinct success in a play called "The New Mr. Loring" that was produced several weeks ago for her by Maurice Campbell and the Lyric. She has the same opportunity that "The Music Master" gave David Warfield, and as Miss Crossman and Mr. Warfield are similar in their methods the result should be most happy.

A Stradivarius violin belonging to Eugene Iyase, the celebrated violinist, was stolen from the Imperial opera house in Petersburg during a recent symphony concert there. The instrument, which is named "Hercules" and on its inner side bears the inscription "Anno 1722," has been variously valued at from \$12,000 to \$35,000.

Wilton Lackaye is one of the champion late sitters of the theatrical business. He likes to gather a fleet-witted audience about him, and to have most of the talking. He has many antipathies, among them being the English actor, and his discourses upon this topic or upon any other topic upon which he feels strongly are worth listening to.

NEW YORK, Feb. 22.—Otis Skinner came to the Hudson theater Monday night and introduced a play next to New York—"The Honor of the Family."

This play has been adapted by Paul M. Potter from Emil Fabre's "La Rouilleuse," which in turn has been drawn from Balzac's romance, "Ménage de Garçon." The latter story is known in English as "The Two Brothers."

The plot is startling in action, and frankness. An old bachelor, Romaget, is completely dominated by his attractive housekeeper, Flora. So entirely does she rule him that she compels him to permit the presence in the house of a young man of whom she is enamored. She is on the point of getting the old bachelor to make over to her most of his property, and she plans to marry Max and flee to Paris when Philippe, the bachelor's son, appears. The Merchant of Venice is a Bonapartist hero who had served at Waterloo. Flora and Max recognize his strength at once and realize that their plan is frustrated. Philippe admires Flora and proposes to her, but she kills Max while she marries the old uncle, who has not long to live. This is agreed upon, and Max is slain in a duel by Philippe. Flora's love for Max is so great, however, that she employs a servant to assassinate Philippe. The latter is too agile and he slays the servant and expels Flora from the house. Philippe is finally the master of the establishment. It is the bold, breezy, nonchalant, grotesque humor of Mr. Skinner as Philippe that imparts vitality to this composition. He acted with inspiring vigor, absolute authority, and a humor of a rare and excellent kind, humorously impersonation, and he roused his audience to genuine enthusiasm. Assisting Mr. Skinner are Percy Haaswell and Francis Carlyle.

William Vaughn Moore's play, "The Great Divide," which had a year's run at the Princess theater, was revived at the Academy of Music under conditions which should add a new element of interest to it. Miss Margaret Anglin, who has acted the character of Ruth Jordan since the first performance, has dropped out of the cast, and her conspicuous place in the proceedings is now taken by Miss Edith Wynne Matheson, whose first acquaintance with New York theatergoers was made a number of years ago through her fine acting in the old morality play, "Evergreen."

Her performance was much enjoyed. In general outline her interpretation of Ruth Jordan does not vary materially from the original which Miss Anglin established, but it is developed with new shades and emphases; her emotional passages also have a different ring. Miss Matheson is the only newcomer of consequence in the cast. Henry Miller still acts Stephen Ghost in the

same intense fashion as before, and Miss Laura Hope Crews, Mrs. Thomas Whiffen, Charles Wyngate, Charles Gotbold and others play the lesser parts.

A moderate-sized audience enjoyed "Adrienne Lecouvreur" Monday night at Daly's, where Olga Nethersole began the second week of her metropolitan engagement. Although there were some losses in the cast, the few who had been expended upon the settings and costumes, and the company as a whole was well cast. Frank Mills was capital as Maurice de Saxe, and Charles Stevens admirably played the Prince de Bouillon. Others in the cast were Lionel Belmore as Mironnet and Lizzie Hudson Collier as Princess de Bouillon. "Adrienne Lecouvreur" was billed to run Thursday night, when "The Enigma" and "I Pagliacci" were produced.

Henry Ludlowe and a company of competent actors presented at the Bijou theater "The Merchant of Venice." Mr. Ludlowe as Shylock brings to the part a fine voice, a sound act, and a safe and sane conception of Shakespeare's Jew. His support he received is well balanced, and on the whole excellent. There is no ranting and none of the rasping inadequacies which make the support of so many Shakespearean stars a grief to the audience, and at home to the manager. Keith Wakeman, who has a fine voice and handled the part capably.

An entirely new circus was introduced at the Hippodrome on Monday night. The new circus was introduced by one of the initial features were the Bedini, sensational riders, who have a woman as a ring master. The finish of the act is the riding standing on one horse, of three persons and two dogs, all making the time in leaps from the rings. The Cameron Troupe, another new act, gave a racing wire-walking act. The Teddy Trio amused with comedy acrobatic work. Edward Wolff introduced for the first time in America his trained stallion, "Pacha." The horse executed a number of entirely new feats of equine skill. New business was introduced by Madame Maude Wolff, with her dancing stallion, "Furious." With these, Goldenman's dogs and cats, the Mirza Golom Persian acrobats and the twelve Hagenbeck elephants, the Hippodrome now has the largest circus ever shown at the big playhouse.

"Janice Meredith" was given a revival by Edna May Spooner at Blaney's Lincoln-square theater. Miss Spooner gave a delightful portrayal of the willful colonial girl whose charms charmed the country swains and earned the heart of Charles Bereton, the young English officer, who eventually wins her for his wife. The cast was a large and well-balanced one, to that theater.

MUSIC AND MUSICIANS

Harold Bauer, the celebrated pianist, comes to the First Methodist church on Monday evening, March 9. It was in 1904 that Mr. Bauer paid his first visit to America, playing Brahms's Concerto in D Minor with the Boston Symphony orchestra. He made a profound impression, and on each of his subsequent appearances met with warm appreciation. Since then he has made three tours under Mr. Charlton's direction, each year securing a firmer hold on public favor, and now, after an absence of a season, he comes for his fifth visit under the same dignified auspices. Bauer's rise has been achieved without recourse to extravagant exploitation. Bauer's career is a simple tale of indefatigable, conscientious work. He was born in England in 1875 of mixed parentage, his father being German by birth, his mother English. As a child he showed musical talent, and he began as a violinist, playing in public when he was 9 years old. Although he had studied the piano, he did not dream of a career as a piano virtuoso until Paderewski heard him and urged him to devote himself exclusively to the piano. It was in 1892 that he went to Paris to study with Paderewski. No doubt the latter was of assistance to Bauer, but Bauer's success as a pianist is self-taught. A man of sensitive, receptive, analytical mind, of liberal knowledge and shrewd reflection, he worked out his own salvation. In 1893 he made his debut as a pianist in Paris.

The citizens of Salt Lake are taking a very active part in the coming week festival, as evidenced by the following names that have been added to the subscription list:

F. D. Elmer, John G. Critchlow, L. S. Hill, T. J. Osborne, John Holt, Julia McMurrian, E. B. Thurman, Miss Sarah Lake, Arthur Kelly, D. M. McAllister, Miss Emma Swan, J. E. Duckworth, P. F. Neely, J. W. Christy, Fred Maynard, Percy Sadler, L. H. Smith, Julian Riley, Margaret H. Connell, Cleason S. Kinney, Howard Don, W. D. Bowring, Miss Wilma Burmeister, Harry Dunlop, T. A. Woolley, J. S. Bransford, E. M. Allison, Jr., R. H. Howell, Geo. H. Smith, C. A. Shafter, Thos. L. Sloan, P. C. Dorn, D. L. Davis.

and for the last ten years has made that city his home. He has traveled extensively and given concerts in many, Russia, Spain, the Netherlands, Austria, Sweden and other countries.

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New York Musical Chat

WHAT UTAHNS ARE DOING.

Special Correspondence to The Tribune.

NEW YORK, Feb. 22.—Oscar Hammerstein will produce at the Manhattan opera-house on Wednesday night "Pelléas and Melisande," Debussy's operatic embodiment of Maeterlinck's drama. Four of the members of the original Parisian cast, namely, Mary Garden, Mme. Germaine, and Messrs. Franchini and Devaux, have been brought to this country and will appear at the Manhattan. The scenery, it is promised, will be an exact reproduction of that used in the French representations. There are five acts, and twelve tableaux. The story is a version of the old tragedy of a young girl married to an old man and unconsciously falling in love with his younger brother. It is the retelling of the story of Paolo and Francesca, but told with the strange mystery and weird details of Maeterlinck. Walter Damrosch has delivered lectures on the subject of the opera, and on Tuesday, the house is sold out for the first performance. This Debussy production is looked upon by the musical contingent as one of the sensations of the season.

At the Saturday concert of the Boston Symphony orchestra, at Carnegie, an American orchestra novelty—Chadwick's "Symphony Sketches"—will be performed for the first time. Anton Van Rooy of the Metropolitan is the soloist of this concert.

The annual Wagner concert of the New York Symphony society, under the direction of Walter Damrosch, is announced for this Saturday evening. The program will be the appearance of Mme. Nordica as soloist. She will sing Isolde's "Lament Over Tristan's Body," and the "Liebestod."

Signor and Signora Bonci were the

guests of honor at the elaborate musicale given by Mrs. Emma Thurlay last week. Many noted people were present, and a rare musical program given by some pupils of Miss Thurlay and other artists.

On Sunday evening the Catholic chorale society will produce the work of a well-known Westerner, "The Nativity," by Dr. H. J. Stewart of Francisco. This chorale society is composed of 150 soloists picked from the best Catholic church choirs of Manhattan. Dr. Stewart, one of the organists in this country, is now a resident of San Francisco, where for a number of years he has been a foreigner in the musical life of California. He was called to succeed the late W. Parker at Trinity church in Boston, but the vast had been too much a part of his life and he declined to return there.

The Brooklyn Grand Opera company, under the musical direction of Mr. Figue, will give Gounod's "Faust," with a cast including Shannan Downing, Nella Brown-Kellogg and other noted local singers.

Elison Van Hoose, the well-known tenor, has been selected to tour with the concert trip will include Sembrich. The accompanist, Michael de Zadora, a young Polish pianist, whom Sembrich met in Europe last summer.

A leading New York daily publishes a charming photograph of Mrs. E. Newhouse on Saturday last, and commented on the fact that Mrs. Newhouse is the possessor of one of the finest collections of pearls in the country.

Mrs. Simon Bamberger left on Friday for the West, after a visit of several weeks with her daughter, Mrs. Behal.

Marie Lloyd began her farewell America at the Alhambra and ended her usual fare.

Nat M. Willis was the headline feature of the bill at the Colonial. Willis was received with every demonstration of popularity.

Dolly Kemper, the dainty little comedienne, was the attraction at the American in her romantic comedy-drama "Sweet Molly O." The cast and production were above the average; audiences were appreciative.

They revived Clyde Fitch's "Barn Frietche" at Keith & Frost's Harlem opera house. It was a charming performance of a delightful play.

Lew Dockstader and his minstrelsy appeared at the Grand opera house last night, that appeared at every place he wanted to encores every song. Dockstader has an exceedingly capable company.

Among the genuine successes of the year is "The Talk of New York," which Victor Moore is appearing at Knickerbocker. The two hundred-fiftieth performance took place Wednesday night.

"The Merry Widow" at the Amsterdam continues to attract a large audience, the extent of which is evidenced by a long line every day at the box office, and "A Waltz Dream" at the Broadway, is in the same line. The burlesque of "The Merry Widow" at Joe Weber's music hall is an established success.

David Warfield, who has been enjoying a fine run at the Stage theater, will revive his great comedy, "The Music Master," next week, opening on Saturday nights, when "Grand Army Man" will be given.

This is the last week of Miss Allen's engagement in "Irene Wrenley" at the Astor. Next week, in Full, by Eugene Walter, comes to that theater.

IN PLAYHOUSES OF THE METROPOLIS

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A moderate-sized audience enjoyed "Adrienne Lecouvreur" Monday night at Daly's, where Olga Nethersole began the second week of her metropolitan engagement. Although there were some losses in the cast, the few who had been expended upon the settings and costumes, and the company as a whole was well cast. Frank Mills was capital as Maurice de Saxe, and Charles Stevens admirably played the Prince de Bouillon. Others in the cast were Lionel Belmore as Mironnet and Lizzie Hudson Collier as Princess de Bouillon. "Adrienne Lecouvreur" was billed to run Thursday night, when "The Enigma" and "I Pagliacci" were produced.

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An entirely new circus was introduced at the Hippodrome on Monday night. The new circus was introduced by one of the initial features were the Bedini, sensational riders, who have a woman as a ring master. The finish of the act is the riding standing on one horse, of three persons and two dogs, all making the time in leaps from the rings. The Cameron Troupe, another new act, gave a racing wire-walking act. The Teddy Trio amused with comedy acrobatic work. Edward Wolff introduced for the first time in America his trained stallion, "Pacha." The horse executed a number of entirely new feats of equine skill. New business was introduced by Madame Maude Wolff, with her dancing stallion, "Furious." With these, Goldenman's dogs and cats, the Mirza Golom Persian acrobats and the twelve Hagenbeck elephants, the Hippodrome now has the largest circus ever shown at the big playhouse.

"Janice Meredith" was given a revival by Edna May Spooner at Blaney's Lincoln-square theater. Miss Spooner gave a delightful portrayal of the willful colonial girl whose charms charmed the country swains and earned the heart of Charles Bereton, the young English officer, who eventually wins her for his wife. The cast was a large and well-balanced one, to that theater.

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